

MLitt Curatorial Practice
(Contemporary Art)

Graduate Degree Projects

10 August - 7 September 2017



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Introduction

The MLitt Curatorial Practice (Contemporary Art) course, established in 2014, is a 12-month programme run jointly by The Glasgow School Art and The University of Glasgow. It is embedded within the city of Glasgow, drawing on the community of artists, gallery professionals, institutions and international connections the city affords. Taught by dedicated staff and guest faculty, the programme strikes a balance between discourse and practice.

We extend our thanks to the diverse and unwavering support provided by colleagues, artists, curators and others, near and far.

The Graduate Degree Show is the culmination of a busy year. We hope you enjoy the projects and exhibitions as much as we've enjoyed looking, talking and working with this year's highly committed and motivated group.

Mónica Núñez Laiseca

Senior Lecturer, The Glasgow School of Art

Lesley Young

Lecturer, The University of Glasgow

@GLAcuratorial

#GLAcuratorial2017

Additional course information, and application details for 2018-19, can be found at www.gsa.ac.uk

MARCH ON - Celebrating the power of collective voice

A commemorative parade and exhibition were held as part of Kinning Park Complex's 21st anniversary celebrations in July 2017.

Curated by Anna Tudos

Taking the 1996 sit-in at the Kinning Park Complex (KPC) as a starting point, *MARCH ON* invited the centre's users to think about sustainable structures, civic mobilisation and their influence on the development of future society.

The exhibition featured banners and props used in the parade alongside objects and archival materials relating to local history. Key artworks included a banner produced during the 1996 sit-in by a group of women led by artist Anastasia Rice; a 1950's banner belonging to the Kinning Park Cooperative Women's Guild - the first women's guild in Scotland, and a newly commissioned banner by artist Greer Pester.

The march and exhibition were accompanied by guided tours and a closing event with a screening and a talk.

Greer Pester's banner is on view at the Graduate Degree Show. The phrase 'Joy In People' references the work of artist Jeremy Deller. It was selected by those who use KPC from an extensive list of 'power phrases' compiled by Pester for a banner-making workshop.

Image: *MARCH ON*, 2017, courtesy of Julian Bailey



studio : WORKS

Dougie Blane, Sabe Lewellyn,
Simon Weins

Curated by Athena-Isabelle Gerakis

studio : WORKS Sabe Lewellyn

Preview 10 August, 7-9pm

11 - 12 August, 11am-5pm

The Glasgow School of Art

JD Kelly Building

121 Hill St

G3 6TY

Free, tickets through Eventbrite

studio : WORKS Simon Weins

Preview 15 August, 7-9pm

16 - 17 August, 11am-5pm

The Pipe Factory

42 Bain St

G20 4LA

studio : WORKS Dougie Blane

Preview 18 August, 7-9pm

19 - 20 August, 11am-5pm

1/1 57 West Graham St

G4 9LJ

studio : WORKS invites the audience to three artists' studios to view newly commissioned artworks. These works have been initiated, realised and developed by each artist in discussion with the curator, agreeing that the works should aim to only operate successfully within the studio. The works show how each individual studio influences varied ways of art production, thus showing differences in creative response. *studio : WORKS* highlights the importance of studio context to an artwork's production, uniting studio practice with public presentation.

Blane's artwork is research-driven and reactive to environment and materials. His work tends to be personal and often relates to place. Lewellyn's work seeks to create a visual poem and a visceral experience. Encouraging dialogue around quality and time, his work allows an exploration of the qualitative for the audience to have their own monologue or dialogue with. Weins places his work directly in the osmotic relationship of an object, its environment and its audiences. He creates mostly ephemeral works that interact with their environment.

Image: Simon Weins' studio, 2017.



Offsite

Artists' Cookbook

Curated by **Rudy Kanhye**

CCA Clubroom
350 Sauchiehall Street
Glasgow
G2 3JD

Book Launch

11 August, 5.30 - 8pm

Artist and cook, Claire Dearnley, will prepare and serve recipes from Artists' Cookbook.

Free, tickets at www.cca-glasgow.com

Artists' Cookbook explores the cultural contexts and rituals surrounding cooking and eating. Whether dining alone, with friends or in the vicinity of strangers, the act of eating represents a marker of performed identities. Throughout the book a focus on cooking and eating as a cornerstone of communal relations is explored via artist contributions. They reflect upon the unusual forms meals can take, their role as a site where community is performed and their ability to produce ritual in everyday life.

Contributions have been gathered from a network of friends and colleagues including Mathieu Arbez, Frida Froberg, Ryan Gander, Leo Jasperd Plomb and Elodie Merland. The book also includes an interview with Adam Sutherland, Director of Grizedale Arts and an introduction by Miranda Vane, artist and food historian.

A version of this project is presented in the Graduate Degree Show

Image: Frida Foberg, Red White Green, 2017.



Things as they are/as they ought to be

Olivia Jones, Alberta Whittle

Curated by Fiona Allan

Caledonia Road Church
1 Caledonia Road
Glasgow
G5 0SJ

Preview

Thu 17 August, 5 - 7pm

18 - 21 August

10am - 4pm daily

Things as they are/as they ought to be is an exhibition of works spanning sculpture, film and textiles by artists Olivia Jones and Alberta Whittle. Taking place inside the ruin of Alexander 'Greek' Thomson's first church, the building's context and style have acted as catalysts for conversations surrounding memory, history and appropriation between the curator and the contributing artists. Experimenting with the tensions between dominant/collateral narratives and attributions, Jones' and Whittle's work seeks to explore such pressures and focus on historical interpretations or connotations that are often neglected.

This exhibition is supported by Freedom from Torture, WAVEparticle and the Alexander Thomson Society.

Image: Alberta Whittle, Detail from *The sources and elements of art considered correct for rude nations*, 2017.



Offsite

I See Doors of Opportunity Where There Are No Doors

David Sherry

Curated by Giulia Colletti, Falte Projects

Civic Room
215 High Street
Glasgow
G1 1QB

Preview and Performance

Thu 17 August, 6 - 9pm

18 - 27 August

12 - 6pm Fri - Sun

This exhibition of existing and new works by David Sherry pivots on the pressure to perform in the knowledge economy, the contradictions defining success, and the disruptive effect of nonsense humour. Following an opening performance by the artist, a comedic prop triggers an anthology of small-scale works, requiring the preposterous manual labour of audience and invigilators.

This exhibition is presented as part of Civic Room Open, is supported by Patricia Fleming Projects and sponsored Cass Art.

Image: David Sherry, *Get Cancelled*, 2017. Courtesy of the artist and Patricia Fleming Projects



CRACK SQUAD OF SITU

Fritz Welch

Curated by Holly Knox Yeoman

History of Art Department
The University of Glasgow
8 University Gardens
Glasgow
G12 8QH

Closing and Performance

23 August, 5 - 7pm
Fritz Welch with Louise Ahl, Alex Baggailey,
Adam Campbell and Maria Donohue.
Free, tickets through eventbrite.

Performance by EGO DEPLETION

Thu 7 September, 7pm
Free, tickets through eventbrite.

For the week-long *CRACK SQUAD OF SITU* residency, artist Fritz Welch and curator Holly Knox Yeoman occupy the 'off-season' University of Glasgow - History of Art Department.

The project agitates on the regulation of space and imagination. Welch will utilise the space for wall drawings, installation and interventions, which will combine with the building's interior, forming a graphic score. Rehearsed throughout the week, it will culminate in a performance with collaborators Louise Ahl, Alex Baggailey, Adam Campbell and Maria Donohue.

In tandem with Welch's residency, Knox Yeoman will run a curatorial office, using the idea of *future project* to set agendas with invited artists, reinforcing ongoing projects and spurring new collaborations.

A reconfiguration of the project is presented at the Graduate Degree Show.

Image: Detailed Tales of a Champion Rubbernecker, The Birley, Preston, 2017. Photo © Duncan Elliott for The Wire.





Image: Fritz Welch Arm Sludge, 2004.

MLitt Curatorial Practice (Contemporary Art)

Graduate Degree Show 2017

2 - 7 September

The Glasgow School of Art

The Tontine Building

4th Floor

20 Trongate

Glasgow

G1 5ES

Monday – Thursday

Saturday – Sunday

10am – 9pm

10am – 4:30pm

Procedures Regarding Time

Ben Mills

Curated by Tilly Heydon

Procedures Regarding Time is a series of interactive interventions created by Ben Mills that will punctuate the movement and rhythm of the Graduate Degree Show. The project is the result of a desire to reconsider the ways in which time can be used, consumed, accelerated and wasted. By inviting active participation from viewers, the interventions challenge the habits and behaviours of viewing by actively working within the exhibition context. By disrupting the pace of the Graduate Degree Show, Mills preferences process over outcome.

Interventions will be taking place in the Tontine Building throughout the Graduate Degree Show.



I raised up this rule, lying flat on my opposable digit, and I ate it

Niamh Forbes, MollyMae Whawell
// Bedwyr Williams

Curated by **Natalia Nenarokomova**

Screening and Talk

4 September, 5 - 6pm

CCA Cinema

On *Body, Space and Objecthood*, Screening of *Bedwyr Williams Hotel 70°*, with Niamh Forbes and MollyMae Whawell in discussion.

Free, tickets at www.cca-glasgow.com

The exhibition incorporates artworks as poetic and ironic explorations of the semantic relationship between body, architecture and objects. It investigates how architecture and elements of the environment frame human behaviour and choreography, and asks what can happen if someone or something acts against the prescribed scenario. By deconstructing the functionality of objects and spaces, the artworks experiment with the psychological, physiological and social experiences of the environment, interrogating the autonomy of human inhabitants and triggering the self-affectation of the viewer.

Image: MollyMae Whawell, *Study for the Exhibition Room*, 2015.



Dances our enemies taught us (that cascade like image; toward earth, like ruin)

Sulaïman Majali

Curated by Marion Eele

Dances our enemies taught us (that cascade like image; toward earth, like ruin) is a work in two parts that plays out at the intersection between video and text. Informed by pre-Islamic "Arabic" poetry, with its structures of movement, of satirical flattery, of passing by ruins, of longing, of journeying beyond borders of the familiar, the work contemplates cycles of collapse and disintegration through a fracturing of language and image. Taking the form of fragmented dialogue between performer, spectator and lens the work reveals spaces removed from tangible territories and narrations of histories.

The work is a culmination of research between the artist and Marion Eele.

Image: Sulaïman Majali, study for *Dances our enemies taught us (that cascade like image; toward earth, like ruin)*, 2017



On the Closing of a [Lanark] Leisure Centre

Arieh Frosh

Curated by Laura O'Leary

Readings by Sean Burns will take place at
intervals throughout the exhibition

On the Closing of a [Lanark] Leisure Centre is an exhibition that proposes a fictional leisure facility closing and the simultaneous opening of a language-based alternative. This exhibition is the result of an ongoing collaboration between the artist and curator, which explores the conceptual possibilities of language.

Works by Arieh Frosh will be accompanied by fragments of texts by artists and writers that will be released gradually throughout the exhibition. These will place the reader in the middle of a narrative and bring them into its construction.

Contributing writers include Sonia Bernac, Sean Burns, Lou Cantor, Chloë Reid, Molly Richards and Seán Elder.

Image: Found photograph



Shadow Matter

Sara Amido, Sarah Rose, Anna M. Szaflarski, Riet Wijnen and Adrian Williams

Curated by David Upton

Reading with Sarah Rose and Anna M. Szaflarski

2 September 1 - 2pm

The Tontine Building

Free, tickets through Eventbrite

An illicit meeting of smugglers at the border.

The publication *Shadow Matter* centres on how the idea of smuggling, as a mindset, infiltrates art writing practice. Amido, Rose, Szaflarski, Wijnen and Williams write in ways which create incongruities in the everyday experience while entangling complex historical, personal and fictional narratives. The publication examines what may be hiding in plain sight, and the disguise of no disguise passing for the unsuspecting. About the exotic nothing, crime committed in disinterest, and also of course, happiness.

Image: Anna M. Szaflarski, *Obtuse*, 2016.



*"We know you are being
deliberately obtuse!"*

So Much The Better

Karolina Breguła

Curated by Aoife Power

So Much The Better is an installation of film work by Polish artist Karolina Breguła. Inhabiting the borderland of visual arts and cinema, her practice abandons conventional narrative expectations, often subverting plot progression and resolution.

The exhibition presents *The Tower* (2016) and *Photophobia* (2016), in which anxious tenants attempt to escape the failed aspirations of their modernist homes. As they seek salvation in futile tasks, such as building a tower from sugar or eradicating artificial light, these characters begin to resemble those of Vladimir and Estragon in Samuel Beckett's *Waiting for Godot*. Their efforts are similarly confused and absurd; their goals are increasingly distant. The difficulties of everyday life, and contradictions inscribed, in modernist architecture are invoked, as Breguła summons recollections of post-war European architectural utopias.

Image: Karolina Breguła Still from *Photophobia*, 2016.



From Where do you Speak?

A collaboration facilitated by
Fiona Morandini, in discussion
with Nina Bacos

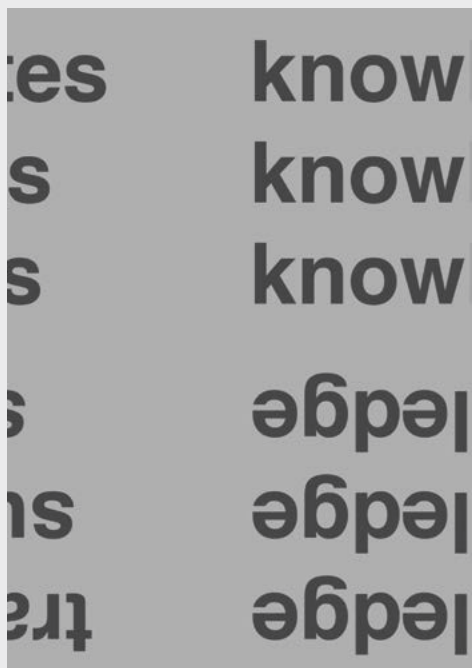
www.fromwheredoyouspeak.com

People are invited to add to the growing collection by sending their suggested readings/podcasts/videos to fromwheredoyouspeak@gmail.com.

From Where do you Speak? is a research-led initiative focused on generating new ways of sharing and disseminating knowledge. The project is the first step in the production of an alternative, collective and growing online reading list. *From Where do you Speak?* is composed by the voices and suggestions of contributors from multiple geographies in the hope of creating a complement to the many attempts to decolonise discourse and curricula.

By asking a collective of voices to create a reading list together, it seeks to bring together a plurality of ideas, perspectives and subjectivities in the form of a polyphony. The aim of the initiative is to develop a wide and fluid online resource, questioning and challenging knowledge structures and hierarchies.

From Where do You Speak? is hugely indebted to all of the contributors who sent suggestions, and gave so generously of their time, sharing their knowledge, research interests and ideas.



After Laughter Comes Tears

David Raymond Conroy, Jacob Dwyer

Curated by Christopher Eperjesi

Playing to the absurdity of an existence that fails to come to a match with itself, the nature of a pronounced not-knowing, *After Laughter Comes Tears* operates as an elliptical narrative idyll. Dwyer's almost prelinguistic, skittish rhetorics and discontinuous thoughts score an inconclusive scenario that purposefully negates rational interpretation.

In its numerous contexts and citations, the installation unapologetically veers between the acts of ludic charade and truthful depiction. As such, notions of pathos and farce splinter the disciplining grounds of documentation and certainty. Works enact, and continually reenact, a hallucinatory scepticism towards what is both seen and unseen.

Image: Jacob Dwyer, still from *Donovan Garcia*, 2016.



At Vanishing Point

Curated by Jessica Piette

www.atvanishingpoint.art

At Vanishing Point is an open online platform that showcases an assemblage of works by artists, writers, thinkers and activists who are engaged with political ecology. It highlights the tensions between localised work and a global viewpoint, seeking to explore a new trans-local earthly practice that focuses on long-term, small-scale change. The platform provides its users with access to research and tools to activate alternative, ecocentric modes of thought and being in the everyday.

With an installation of the film *Waiho, retreat* by Janine Randerson.

Image: Ane Lopez, *Tiempo*, 2017.



After Laughter Comes Tears

Jacob Dwyer (b. 1988, London). Recent exhibitions include: *I Sat By The Pond Feeling Glad* with Mike Pratt, BALTIC 39, Newcastle; *Over Hang*, W139, Amsterdam; *Kino Der Kunst Official Program*, Munich, 2017; *#Liquidstate #Crystalcondition*, Herrmann Germann Contemporary, Zurich, 2016; *BALLS DEEP IN FUCKERY*, C&H Gallery, Amsterdam; *Making Sense*, Galerie Juliette Jongma, Amsterdam, 2015.

David Raymond Conroy (b. 1978, Reading). Recent exhibitions include: *Gesamtzusammenhang*, Kunst Halle Sankt Gallen, 2017; *Emotional Supply Chains*, Zabłudowicz Collection, London, 2016; *Prosu(w)mer*, EKKM, Tallinn; *A Shared Space of Difference*, Camden Arts Centre, London; *Performance Capture*, organised by Ed Atkins, Stedelijk Museum, Amsterdam, 2015; *PPE, or It is Spring and I am Blind*, Modern Art Oxford, 2013.

Artists' Cookbook

Including Mathieu Arbez, Alannah Clamp, Fernando García Dory, Alan Dunn, Rachel Ferriman, Frida Foberg, Ryan Gander, Diane Ketteringham, Hannan Khamis, Sabe Lewellyn, Elodie Merland, Crisia Miroiu, Aishling Muller, Adam Nankervis, Maia Nichols Sharleen Oliver, Leo Jasper Plumb, Laure Prouvost, Axel Roy, Hattie Salisbury, Caryll Scott, Shahar Tuchner, Bryony Shakespeare-Smyth and Elina Tuhkanainen; Adam Sutherland and Miranda Vane.

At Vanishing Point

Dr Janine Randerson is a New Zealand-based media artist. A research thread in Janine's work is the technological mediation in ecological systems with a particular focus on the environment. Randerson has collaborated with environmental scientists on residencies and projects with NIWA and Bureau of Meteorology in Melbourne and NERI - National Environmental Research Institute, in Denmark. Her current projects situate media art in relation to water, weather and politics both locally as well as internationally.

CRACK SQUAD OF SITU

Fritz Welch (b. 1967, Atlanta) is an artist/musician/performer based in Glasgow. Recent exhibitions include: *Dream the Re-Animator Flux Acre*, Motto, Berlin, 2017; *Detailed Tales of Champion Rubbernecker*, The Birley, Preston, 2016; *NECROFEELIAC CRAPITALIST DAYTIME ARTSHOE WITH THE CURTAINS DRAWN*, Hotel, Brooklyn, 2015; *We Will Use The Buddy System*, GANG UP!, Old Police House, Gateshead, 2015-2017.

**Dances our enemies taught us
(that cascade like image; toward earth, like ruin)**

Sulaïman Majali (b. 1991, London) is an artist, writer and educator, exhibiting nationally and internationally. In 2017 Majali presented the new work (*towards a possible manifesto*), Kunsthalle Exnergasse, Vienna; contributed to the 8th Cairo Video Arts Festival and was part of the group show *Mene Mene Tekel Parsin*, Wysing Arts Centre. A collaborative exhibition, as *if we were strangers; that strangeness are ours*, with Katherine Ka Yi Liu is at Intermedia, Glasgow 5-23 Aug 2017.

From Where do you Speak?

Nina Bacos (b. 1960, Landstuhl, Germany) holds a BFA and MFA from Gothenburg University, and a PhD from The Glasgow School of Art which looked at whiteness as a racial construction. She believes in targeted action, to discuss and undermine the conditions and privileges which maintain oppressive structures. Since 2013 she has initiated *TalkSeePhotography* and the artist-run journal *NOTES*. She is based in Glasgow.

I raised up this rule, lying flat on my opposable digit, and I ate it.

Niamh Forbes (b. 1990, Dublin) is an artist and writer based in Glasgow. Recent exhibitions include: *Connecting Tissues* with Clarinda Tse, Serf, Leeds, 2017; *If It's True, Tell It To Me*, House For An Art Lover, 2017; *Oscillate Me Widely*, The Whisky Bond, Glasgow, 2016. This exhibition is Forbes' MLitt Fine Art Practice Sculpture Graduate Degree Show.

MollyMae Whawell (b. 1993, London) is an artist based in Glasgow. Recent exhibitions and projects include: *RSA New Contemporaries*, Royal Scottish Academy, Edinburgh 2017; *Nine Parts*, commissioned by Civic Room, Glasgow, 2016; *GOING IS EVERYTHING*, The Scottish National Gallery of Modern Art, Edinburgh, 2015.

Bedwyr Williams (b. 1974, St Asaph, Wales). Recent solo shows include *Fondazione Sandretto Re Rebaudengo*, Turin 2017; *Barbican Curve Gallery*, London 2016; *Limoncello*, London, UK; *The Whitworth*, Manchester, UK; *Vestjyllands Kunstpavillion*, DK, all 2015; *Tramway*, Glasgow, UK for Glasgow International, 2014; *Welsh Pavilion* for 55th Venice Biennale, 2013.

I See Doors of Opportunity Where There Are No Doors

David Sherry (b. 1974, Northern Ireland) is a Glasgow based visual artist. In his performances, such as *Get Cancelled*, *Guest Projects*, London, 2017; *Immeasurable Value Manifesta11*, Zürich, 2016; and *Total Crap*, GoMA, Glasgow, 2015 Sherry addresses the conundrums of commodification, taking to extremes daily oddities. Recent solo exhibitions include *Epiphany of Insignificance*, Golden Thread, Belfast, 2016; *One Million Years of Laughter*, Summerhall, Edinburgh, 2015.

MARCH ON - Celebrating the power of collective voice

Greer Pester (b. 1988, Glasgow) is an artist working between the UK and Mexico. Recent projects include: *Causalidad Art Project*, La Roma, Mexico City, 2017; *Alive with Pleasure*, Dysfunction Gallery, Strathaven, 2016; and *Soeur Coeur Beurre*, Galerie Ethiopiques, Saint Louis, Senegal, 2015. Recently she's been working closely with First Food Residency to design a series of creative outreach workshops around native foods in Mexico and the UK.

On the Closing of a [Lanark] Leisure Centre

Arieh Frosh (b. 1993, London). Recent exhibitions and projects include *On water, sculled, quiet*, with Jay Delves, Intermedia, Glasgow, 2017; *Not A Single Knot*, George Square, Glasgow, 2017 and *Dults, Stanks, Cats, Crownpoint Project Space*, Glasgow, 2016. He is a graduate of the Ruskin School of Art, Oxford and is the Art Editor for *Skin Deep Magazine*, an online and print platform focusing on race and culture.

Procedures Regarding Time

Ben Mills is a Leeds-based artist working within a live art, theatre, and dance context. His practice is concerned with re-contextualisation and the performance of labour in order to question our relation to value. Ben is an associate artist at Live Art Bistro, Leeds. He has performed at SPILL Festival of Performance, Ipswich; Latitude Festival, Suffolk, and most recently at Buzzcut 2017, Glasgow.

Shadow Matter

Sara Amido (b. 1989, Lisbon, Portugal) is an artist based in Edinburgh. Her work focuses on language and text; interpretation and misinterpretation; mediation and translation. She is currently studying a masters in Linguistics at The University of Edinburgh. Recent exhibitions include *I Have a Lot of Feelings* (as Lajeunesse Collective with Clare Breen), BLOCK T, Dublin, 2014 and *Golden Mountain*, TULCA, Galway, 2013.

Sarah Rose (b. 1985, New Zealand) is an artist based in Glasgow. Her practice considers processes of observation that function to witness or evidence an event. Recent exhibitions include *New Nightclub for Courtenay Place*, Courtenay Place Light Boxes, Wellington 2017, and *Little Fields, Long Horizons*, Little Sparta; The Garden of Ian Hamilton Finlay, Dunsyre, 2017.

Anna M. Szafarski (b. 1984 St. Catharines, Canada) is an illustrator, writer and publisher based in Berlin. Her practice is

both collaborative and analytical; bouncing between the role of editor, organizer and principle author. In 2008, she co-founded the artist-book publishing house AKV Berlin. Recent exhibitions include *Touch Base*, Flotti 2, Berlin, 2017; *Tired of Waiting*, Porcino in Chertlúdde, Berlin, 2017 and *Other Oracles*, Horse and Pony, Berlin 2017.

Riet Wijnen (b. 1988, Venray, NL) is an artist based in Amsterdam. In her work, she explores links between abstraction, perception, language, and structures. She is a resident of the Rijksakademie. Recent exhibitions include *Conversation Four: First Person Moving*, P/////AKT, Amsterdam, 2016; *Conversation One: A Preface*, Dolores, Ellen de Bruijne Projects, Amsterdam, 2015; and *John, Jan, Jacob and Jan Jacob*, archipelago, Hordaland Kunstsenter, Bergen, 2015.

Adrian Williams (b. 1979, Portland, Oregon) is an artist based in Frankfurt, Germany. Her work moves between the fields of installation and performance art and theater. Recent exhibitions include *Counsel*, Taylor Macklin Gallery, Zurich, 2017 and *Adrian Williams & Sara Enrico*, Sala d'aspetto, Milan, 2015.

So Much The Better

Karolina Breguła (b. 1979, Cieszyn, Poland) is a multimedia artist and filmmaker. She represented Romania at the 55th Venice Biennale and has shown work at the Jewish Museum, New York and the National Museum, Warsaw. Solo shows include: *Office for Monument Construction*, Market Gallery, Glasgow, 2016, *I Don't Cry Over Sculptures*, Lokal_30, Warsaw, Poland, 2015 and *The Soup*, AC Institute, New York, 2014. She graduated from the National Film Television and Theatre School in Łódź.

studio : WORKS

Dougie Blane (b. 1978, Derby) graduated in 2017 from The Glasgow School of Art with a BA (Hons) in Sculpture. Prior to this he worked as a jeweller, a freelance photographer and a graphic

designer. Recent exhibitions include *Elements of Easterhouse*, Platform, Glasgow, 2017 and *Untitled (12 Discarded Christmas Trees)*, Glasgow Sculpture Studios, 2016.

Sabe Jewelllyn (b. 1977, Herber Springs, USA) received a degree in Computer Arts and Painting at Memphis College of Art and most recently a MFA from The Glasgow School of Art. Recent exhibitions include *The Way We Know Things, and What Now?: Dialogues Around Social Engagement in Art*, both at The Glasgow School of Art.

Simon Weins (b. 1991, Bergisch Gladbach, Germany) graduated in 2016 from MLitt Fine Art Practice at The Glasgow School of Art. Recent exhibitions include *Look at me and see what I could not (yet) see*, Bonnefanntenmuseum Maastricht, 2017; *Slow Accident*, Nieuw Dakota Amsterdam 2017; *Along Grassy Borders*, Civic Room Glasgow 2016 and *Oscillate Me Widely*, The Whisky Bond Glasgow, 2016.

Things as they are/as they ought to be

Olivia Jones (b.1988, Leeds) is completing MLitt Sculpture at The Glasgow School of Art; recent exhibitions include *Suttahscape*, part of Glasgow Open House and *Up A Hill Down A Hill* for Lang Craigs, Dumbarton, both 2017; and *Decapod*, Airspace Gallery, Stoke-on-Trent, 2016.

Alberta Whittle (b.1980, Barbados) completed her MFA at The Glasgow School of Art in 2011 and is currently a PhD candidate at The University of Edinburgh. She has exhibited widely, including *The Polity of* (with Deniz Uster) at Glasgow Project Room and Intermedia, Glasgow, 2016; *The Cradle* (with Dean Hutton) at Goethe On Main and *Between Democracies* 1989-2014 at Constitution Hill, both Johannesburg, 2015; *Rum Retort* at The Tobacco Warehouse, Gourock, 2016 and *AfroScots* at Galerie de l'UQAM, Montreal, 2017.

MLitt Curatorial Practice (Contemporary Art)



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